

Soumaya

para ensamble mixto

Nicolás Esteban Hernández Bustos

Ciudad de México

2016

Instrumentación

Flauta
Oboe
Clarinete en Sib
Fagot
Corno en Fa
Piano
Percusión (Gran Cassa, Vibráfono, 1 timbal, 2 Platillos suspendidos, tambor tenor)
2 Violines
Viola
Cello
Contrabajo

Se requiere el uso de director.
El score presenta cada instrumento en su transposición correspondiente.

Duración: 9 minutos aproximados.

Notas interpretativas

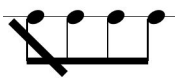
Accelerando
(indeterminado)



Rallentando
(indeterminado)



Tan rápido como sea
posible



repetir gesto hasta
donde la flecha lo indique



Nota más alta posible



Cluster cromático
(piano)



Ruido de aire sin nota
(fl y Cl)



Ruido mezclado con nota
(Fl y Cl)



Sonido normal
(Fl y Cl)



Key Clicks: sonido generado con las
llaves

cambio constante de la posición de la embocadura,
de muy abierta a normal y muy cerrada. (Fl)





Variación constante de la presión de los labios. (Cl)




Cuerdas


- ord - Ordinario
- sul p. - Sul Ponticello
- m. s. p - Molto sul ponticello
- sul t - Sul Tasto
- m.s.t - Molto sul tasto
- m.v - Molto Vibrato
- n.v - No Vibrato
- c.l.b- Col legno battuto


  Trino microtonal ascendente (el intervalo más corto posible)


Pictogramas para la percusión

Gran Cassa


Vibráfono


Timbal


Platillo suspendido

tambor tenor




Mallets:

Dura para timbal

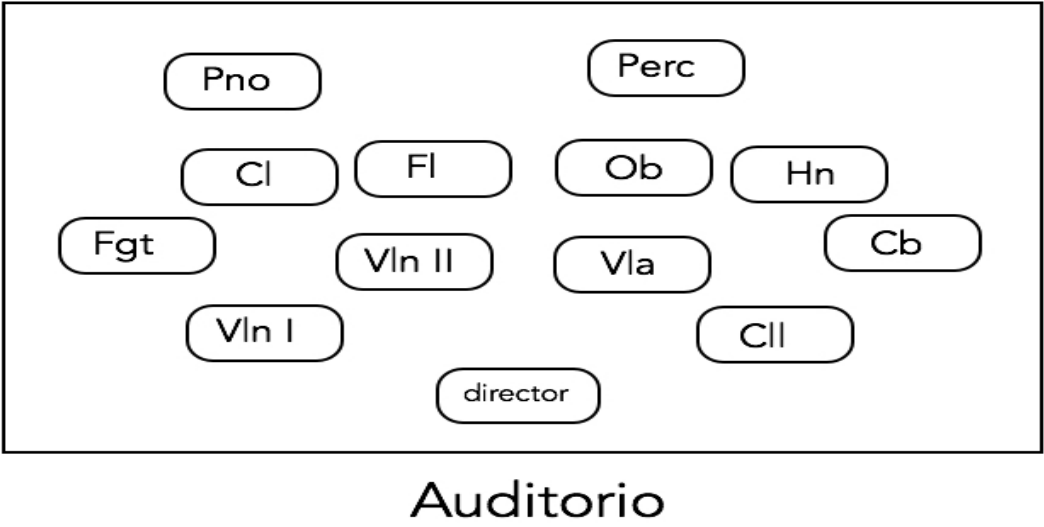
Suave para vibráfono

Arco.

Poner platillo sobre el timbal indicado, golpear el platillo mientras se mueve de manera aleatoria el pedal del timbal.

 pla. sobre  timbal

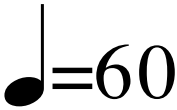
Ubicación en el escenario



Soumaya

para ensamble mixto

Nicolás Esteban Hernández Bustos

=60

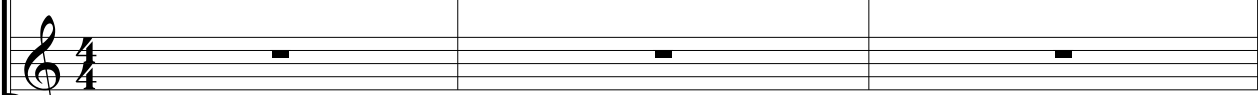
Flauta



Oboe



Clarinete en B♭



Fagot



Corno en F



Piano



Percusion



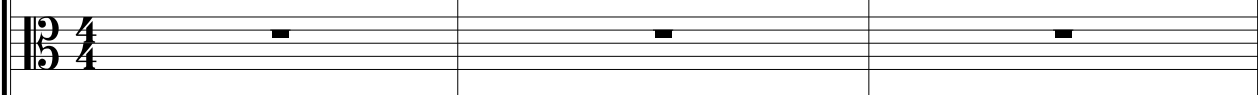
Violin I



Violin II



Viola



Cello



Contrabajo



8

Fl.

Ob.

B♭ Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

pp *mp* *pp* *mp* *pp* *mp* *pp*

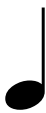
mp *mf* *pp* *mf* *pp* *mf* *pp*

mp *mp* *pp* *mfppp* *mf* *pp* *mf*

mp *pp* *mf* *pp* *mf* *pp* *mf* *pp*

mp *mp* *pp* *mfppp* *mf* *pp* *mf* *pp*

dejar pedal al niente

=69

12

Fl. *mf* *p* *mf* *p* *mf* *p*

Ob.

B♭ Cl.

12

Fg. *pp* *p*

Hn. *pp* *p*

12

Pno. *ppp* *pp* *p*

perc.

12

Vln. I *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vln. II *p* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vla. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vc. *mf* *p* *mf* *p* *mf* *p* *mf*

C.B. *mf*

sul p.
sul A.

sul p.
sul A.

The first system of the musical score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Fg.), Horn (Hn.), Piano (Pno.), Percussion (perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (C.B.). The score features various musical notations such as notes, rests, dynamics (mf, p, mp, ff), articulation (>), and performance instructions like 'sul G'. The piano part includes octaves marked as (8va).

20

Fl.

Ob.

B \flat Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

mp *mf* *mp* *mf* *mp* *mf*

p *mf* *p*

f *mf* *pp*

p *mf* *p*

mp *mf* *mp* *mf* *mp* *mf*

mp *mf* *mp* *mf* *mp* *mf*

Sul E

23

Fl.

Ob.

B♭ Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

p *mf* *p* *mf*

ff *pp*

mf *p* *mf* *p*

ff *mf*

Vib
motor on (medio)

arco
p

ff *mp*

ff *mp*

mp *mf* *p* *mf* *p* *mf*

p *mf* *p*

p *mf* *p* *mf* *p*

Fl.

Ob.

B♭ Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

pp *pp* *p* *pp* *p* *pp* *p* *pp*

pp *p* *pp* *p* *pp* *p* *pp*

pp *p* *pp* *p* *pp* *p* *pp*

pp *mp* *p* *mf*

pp *pp* *p* *pp* *p* *pp*

mp *pp* *mf* *mp*

pp *mp* *p* *mf*

pp *mf* *mp* *p*

ord.

ord.

ord.

poco a poco accel.

28

Fl.

Ob.

B \flat Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

p *pp* *p* *pp* *p* *pp*

p *pp* *p* *pp* *p* *pp*

p *pp* *p* *pp* *p* *pp*

p *pp* *p* *pp* *p* *pp*

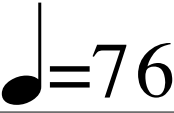
p *pp* *p* *pp* *p* *pp*

p *pp* *p* *pp* *p* *pp*

pp *mf* *pp*

mp *pp*

mp *mf* *pp*

=76

30

Fl.

Ob.

B \flat Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

p *mp* *p* *pp* *mp* *mp* *pp* *mp* *pp*

p *pp* *p* *mp*

p *mp*

mp *pp* *mp* *pp* *mp* *pp*

p *pp* *mp*

(motor off)

sul t. *mp* *pp* *mp* *pp*

sul t. *mp* *pp* *mp*

spicatto+gliss (rebotar arco agresivamente indefinidas veces) *ff* *pp* *mf*

ord.

spicatto+gliss (rebotar arco agresivamente indefinidas veces) *ff* *pp* *mf*

ord.

spicatto+gliss (rebotar arco agresivamente indefinidas veces) *ff* *pp* *mf*

ord.

C

[illegible]

38

Fl.

Musical staff for Flute (Fl.). It contains a melody starting on a half rest, followed by eighth notes, and then a series of beamed eighth notes. Dynamics include *pp*, *mp*, and *pp* with hairpins.

Ob.

Musical staff for Oboe (Ob.). It contains a whole rest for the duration of the measure.

B♭ Cl.

Musical staff for B-flat Clarinet (B♭ Cl.). It contains a whole rest for the duration of the measure.

38

Fg.

Musical staff for Bassoon (Fg.). It contains a whole rest for the duration of the measure.

Hn.

Musical staff for Horn (Hn.). It contains a whole rest for the duration of the measure.

38

Pno.

Musical staff for Piano (Pno.). It consists of two staves, both containing whole rests for the duration of the measure.

38

perc.

Musical staff for Percussion (perc.). It consists of two staves, both containing whole rests for the duration of the measure.

38

Vln. I

Musical staff for Violin I (Vln. I). It contains a melody starting on a half rest, followed by eighth notes, and then a series of beamed eighth notes. Dynamics include *pp*, *mp*, and *pp* with hairpins.

Vln. II

Musical staff for Violin II (Vln. II). It contains a melody starting with a beamed eighth note, followed by eighth notes, and then a series of beamed eighth notes. Dynamics include *pp*, *mp*, and *pp* with hairpins.

Vla.

Musical staff for Viola (Vla.). It contains a melody starting with a half rest, followed by eighth notes, and then a series of beamed eighth notes. Dynamics include *mp* and *pp* with hairpins.

Vc.

Musical staff for Violoncello (Vc.). It contains a whole rest for the duration of the measure.

C.B.

Musical staff for Contrabass (C.B.). It contains a whole rest for the duration of the measure.

[illegible]

D

45

Fl.

mp *pp* *mp* *pp*

Ob.

B \flat Cl.

45

Fg.

Hn.

mp

45

Pno.

p 3

45

perc.

45

Vln. I

p 3 5 5 sul p.

Vln. II

pp *mp* *pp* *p* 6 sul p.

Vla.

mp *pp* *mp* *pp* *mp* *pp*

Vc.

mp *pp* *mp* *pp* *mp*

C.B.

mp *pp*

48

Fl.

Ob.

B♭ Cl.

48

Fg.

Hn.

p *mp* *p* *mp*

8^{va}

Pno.

5 5 3 *f* *mf*

3 6 5

perc.

molto vib.

48

Vln. I

6 *f* 8^{va} *mf*

Vln. II

3 *f* molto vib. *mf*

Vla.

mp *pp* *mp*

Vc.

pp *mp* *pp*

C.B.

mp *pp* *mp* *pp*

50

Fl.

Ob.

B \flat Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

p *ff* *p* *ff* *p* *ff*

pp *mp* *pp* *mp* *pp*

f *p* *p*

mp *molto vib.*

f *p* *p* *p* *molto vib.*

pp *mp* *pp* *mp* *pp*

mp *pp* *mp* *pp* *mp*

mp *pp* *mp* *pp* *mp*

[illegible]

55

Fl.

Ob.

B♭ Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

f *mf* *f* *mp*

mf *f* *mf* *mp*

f *mf* *f* *mp*

mf *p* *mf* *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf* *p* *mf*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Gliss + Pizz
Sul E

Gliss + Pizz
Sul E

Gliss + Pizz
sul A.

Gliss + Pizz
sul A.

Gliss + Pizz
sul G

punta d'arco
sul p.
Sul E

punta d'arco
sul p.
sul A.

punta d'arco
sul A.
sul p.

punta d'arco
sul A.
sul p.

punta d'arco
sul p.
sul G

E

ff *p* *p* *p* *p* *p* *p* *p*

59

Fl.

Ob.

B♭ Cl.

mf > p

mf > p

mf > p

59

Fg.

p

mp > p

mf > p

mf > p

Hn.

p

59

Pno.

mf > p

mf > p

mf > p

mf > p

mf > p

59

perc.

59

Vln. I

Vln. II

Vla.

Vc.

C.B.

[illegible]

72

Fl. *ff* *bisbigliando* ± O ± O

Ob. *f* *ff* 3

B♭ Cl. *ff* 5

Fg.

Hn. *p* *p*

Pno.

perc.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* ord.

C.B. *mf*

Ad Libitum

G

x 9"

El director debe marcar los cambios de numeral de acuerdo al tiempo indicado, sin embargo, cada instrumentista debe terminar el gesto antes de cambiar de numeral.

Fl.

Ob.

B♭ Cl.

Fg.

Hn.

p

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

pizz.

[f]

C.B.

pizz.

[f]

H x 9"

Fl.

Ob.

B♭ Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

I x 9"

Fl.

Ob.

B♭ Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

K

Fl. *f* *mp*<>*mp*

Ob. *ad libitum*
(ignorar compás - ritmo sugerido)

B \flat Cl. *p*

Fg. *p*

Hn. *p* (♩ =60)
ad libitum
(ignorar compás - ritmo sugerido)

Pno. *p*

perc. *f* motor on (medio)

Vln. I

Vln. II *mp*

Vla. *mf* *f* *mp*

Vc.

C.B.

L

Fl.

Ob.

B♭ Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

81 (♩=60)

p

f

ff

mp

mf

mp

motor off

ad libitum
(ignorar compás - ritmo sugerido)

pizz.

[f]

arco

mp

f

mp

M

Fl.

Ob.

B \flat Cl.

84

Fg.

Hn.

ad libitum
(ignorar compás - ritmo sugerido)

poco a poco cresc.

pp < mp p <

84

Pno.

84

perc.

motor on
(medio)

84

Vln. I

Vln. II

Vla.

pizz.

[f]

Vc.

C.B.

mp

mf

mp

f

mp

p

pp

mp

p

mp

f

mp

N *poco a poco accel.* $\text{♩} = 76$

Fl. *pp* *[f]* *mf*

Ob. *pp* *[f]* *[f]* key clics aleatorios

B♭ Cl. *[f]* *mf*

Fg. *mp* *mf* *mp* *p* *mf* *mp*

Hn.

Pno.

perc. *mp* *mf* *mp* pla. sobre timbal

Vln. I

Vln. II

Vla.

Vc.

C.B.

90

Fl.

mf *[f]*

Ob.

key clics aleatorios

[f]

B♭ Cl.

mf *[f]* *mp*

Fg.

mf *mp* *p* *mp* *mf*

Hn.

Pno.

perc.

mp *Vib* (cromático)

Vln. I

Vln. II

Vla.

Vc.

C.B.

92

Fl.

mp *mf* *mp* [*f*]

Ob.

key clics aleatorios

B♭ Cl.

mp *mf* *mp* [*f*]

Fg.

mp *mp* *mf* *f* *mf* *mp* *mf*

Hn.

Pno.

perc.

mf *mp* *f* *mp*

Vln. I

Vln. II

Vla.

Vc.

C.B.

o

$\text{♩} = 76$

ord₅

6

ord.

9

5

95

95

95

sul A.
ord.

sul D.

sul D.
arco

arco

97

Fl.

p

mp

5

7

mf

Ob.

f

3

3

mf

B♭ Cl.

p

mp

6

6

3

97

Fg.

Hn.

97

Pno.

97

perc.

97

Vln. I

Vln. II

f

mp

mp

Vla.

f

arco

3

3

mf

Vc.

C.B.

3

101

Fl.

f

3

P

Ob.

f

mf

6

Bb Cl.

101

Fg.

f

3

3

Hn.

mf

3

Pno.

mf

101

perc.

f

101

Vln. I

f

Vln. II

f

mf

f

Vla.

f

mf

f

Vc.

C.B.

f

mf

106

Fl.

Ob.

B♭ Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

106

107

mf

f

pla. sus.

Gran Cassa

tenor drum

108

Fl.

Ob.

B \flat Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

mf

6

3

3

3

f > *mf*

pp

punta d'arco
sul p.

ord.

pp

punta d'arco
sul p.

ord.

pp

3

Score for *Soumaya*, page 46. The score is divided into two systems by a vertical dashed line. The first system is marked with a box containing 'R' and 'x 9"', and the second system is marked with a box containing 'S' and 'x 9"'. The instruments are listed on the left: Fl., Ob., B \flat Cl., Fg., Hn., Pno., perc., Vln. I, Vln. II, Vla., Vc., and C.B.

The score features a variety of musical notations, including treble and bass clefs, key signatures (one sharp and one flat), and dynamic markings (*mf* and *ff*). The woodwinds (Fl., Ob., B \flat Cl.) and strings (Vln. I, Vln. II, Vla., Vc., C.B.) play melodic lines, while the piano (Pno.) provides harmonic support. The percussion (perc.) is indicated by a double bar line. The score is marked with a vertical dashed line, and the first system is marked with a box containing 'R' and 'x 9"', and the second system is marked with a box containing 'S' and 'x 9"'. The instruments are listed on the left: Fl., Ob., B \flat Cl., Fg., Hn., Pno., perc., Vln. I, Vln. II, Vla., Vc., and C.B.

The score features a variety of musical notations, including treble and bass clefs, key signatures (one sharp and one flat), and dynamic markings (*mf* and *ff*). The woodwinds (Fl., Ob., B \flat Cl.) and strings (Vln. I, Vln. II, Vla., Vc., C.B.) play melodic lines, while the piano (Pno.) provides harmonic support. The percussion (perc.) is indicated by a double bar line. The score is marked with a vertical dashed line, and the first system is marked with a box containing 'R' and 'x 9"', and the second system is marked with a box containing 'S' and 'x 9"'. The instruments are listed on the left: Fl., Ob., B \flat Cl., Fg., Hn., Pno., perc., Vln. I, Vln. II, Vla., Vc., and C.B.

Fl.

Ob.

B \flat Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

T = 88

Gran Cassa

tenor drum

non.vib.

ff

p

113

Fl.

Ob.

B♭ Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

U

bisbigliando + O + O

f

f

f

m.v.

m.v.

ff

mf

ff

mf

pla. sus.

f

ff

3

3

3

gliss+detaché

gliss+detaché

ff

ff

Fl.

Ob.

B♭ Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

116

ff

mf

ff

8va

3

5

spicatto+gliss (rebotar arco agresivamente indefinidas veces)

ff

ff

120

Fl. *ff*

Ob.

B \flat Cl.

120

Fg.

Hn.

120

Pno.

perc.

120

Vln. I

Vln. II

Vla. *ff*

Vc.

C.B.

Fl.

Musical staff for Flute (Fl.). It features a treble clef and a key signature of one sharp (F#). The staff contains a melodic line starting with a fortissimo (ff) dynamic, tapering to piano (p) by the end of the first measure. In the second measure, it begins with a forte (f) dynamic and includes an octave sign (8va) with a dashed line. The third measure continues with a fortissimo (ff) dynamic.

Ob.

Musical staff for Oboe (Ob.). It features a treble clef and a key signature of one sharp (F#). The staff contains a melodic line starting with a fortissimo (ff) dynamic, tapering to piano (p) by the end of the first measure. In the second measure, it begins with a forte (f) dynamic and includes an accent (>) over the first note. The third measure continues with a fortissimo (ff) dynamic.

B♭ Cl.

Musical staff for B-flat Clarinet (B♭ Cl.). It features a treble clef and a key signature of one flat (Bb). The staff contains a melodic line starting with a fortissimo (ff) dynamic, tapering to piano (p) by the end of the first measure. In the second measure, it begins with a forte (f) dynamic and includes an accent (>) over the first note. The third measure continues with a fortissimo (ff) dynamic.

Fg.

Musical staff for Fagotto (Fg.). It features a bass clef and a key signature of one flat (Bb). The staff contains a melodic line starting with a fortissimo (ff) dynamic, tapering to piano (p) by the end of the first measure. In the second measure, it begins with a fortissimo (ff) dynamic and includes a slur over the first two notes. The third measure continues with a fortissimo (ff) dynamic.

Hn.

Musical staff for Horn (Hn.). It features a bass clef and a key signature of one flat (Bb). The staff contains a melodic line starting with a fortissimo (ff) dynamic, tapering to piano (p) by the end of the first measure. In the second measure, it begins with a fortissimo (ff) dynamic and includes a slur over the first two notes. The third measure continues with a fortissimo (ff) dynamic.

Pno.

Musical staff for Piano (Pno.). It features a grand staff with two staves. The left hand starts with a fortissimo (ff) dynamic, tapering to piano (p) by the end of the first measure. The right hand starts with a fortissimo (ff) dynamic and includes a slur over the first two notes. In the second measure, both hands begin with a fortissimo (ff) dynamic and include a slur over the first two notes. The third measure continues with a fortissimo (ff) dynamic.

perc.

Musical staff for Percussion (perc.). It features a single line with a key signature of one flat (Bb). The staff contains a melodic line starting with a fortissimo (ff) dynamic, tapering to piano (p) by the end of the first measure. In the second measure, it begins with a forte (f) dynamic and includes a slur over the first two notes. The third measure continues with a fortissimo (ff) dynamic.

Vln. I

Musical staff for Violin I (Vln. I). It features a treble clef and a key signature of one sharp (F#). The staff contains a melodic line starting with a fortissimo (ff) dynamic, tapering to piano (p) by the end of the first measure. In the second measure, it begins with a fortissimo (ff) dynamic and includes a slur over the first two notes. The third measure continues with a fortissimo (ff) dynamic.

Vln. II

Musical staff for Violin II (Vln. II). It features a treble clef and a key signature of one sharp (F#). The staff contains a melodic line starting with a fortissimo (ff) dynamic, tapering to piano (p) by the end of the first measure. In the second measure, it begins with a fortissimo (ff) dynamic and includes a slur over the first two notes. The third measure continues with a fortissimo (ff) dynamic.

Vla.

Musical staff for Viola (Vla.). It features a alto clef and a key signature of one sharp (F#). The staff contains a melodic line starting with a fortissimo (ff) dynamic, tapering to piano (p) by the end of the first measure. In the second measure, it begins with a fortissimo (ff) dynamic and includes a slur over the first two notes. The third measure continues with a fortissimo (ff) dynamic.

Vc.

Musical staff for Violoncello (Vc.). It features a bass clef and a key signature of one sharp (F#). The staff contains a melodic line starting with a fortissimo (ff) dynamic, tapering to piano (p) by the end of the first measure. In the second measure, it begins with a fortissimo (ff) dynamic and includes a slur over the first two notes. The third measure continues with a fortissimo (ff) dynamic.

C.B.

Musical staff for Contrabasso (C.B.). It features a bass clef and a key signature of one sharp (F#). The staff contains a melodic line starting with a fortissimo (ff) dynamic, tapering to piano (p) by the end of the first measure. In the second measure, it begins with a fortissimo (ff) dynamic and includes a slur over the first two notes. The third measure continues with a fortissimo (ff) dynamic.

126 (8^{va})

Fl. *f* 3 3 *ff* *f*

Ob. *f* 3 3 *f*

B \flat Cl. *f* 3 3 *ff*

Fg. 126

Hn. 126

Pno. 126 3 *ff*

perc. 126 *ff*

Vln. I 126

Vln. II

Vla. 126

Vc. 126

C.B. 126

This musical score page contains measures 130, 131, and 132. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 130-131 are rests. Measure 132 has a half note G4, marked *mf*.
- Ob.** (Oboe): Measures 130-131 are rests. Measure 132 has a half note G4, marked *mf*.
- B♭ Cl.** (B-flat Clarinet): Measures 130-131 are rests. Measure 132 has a half note G3, marked *mf*.
- Fg.** (Fagotto): Measures 130-131 are rests. Measure 132 has a half note B♭3, marked *mf*.
- Hn.** (Horn): Measures 130-131 are rests. Measure 132 has a half note B♭3, marked *mf*.
- Pno.** (Piano): Measures 130-131 are rests. Measure 132 has a half note B♭3, marked *mf*.
- perc.** (Percussion): Measures 130-131 are rests. Measure 132 has a half note B♭3, marked *mf*.
- Vln. I** (Violin I): Measures 130-131 are rests. Measure 132 has a half note B♭3, marked *mf*.
- Vln. II** (Violin II): Measures 130-131 are rests. Measure 132 has a half note B♭3, marked *mf*.
- Vla.** (Viola): Measures 130-131 are rests. Measure 132 has a half note B♭3, marked *mf*.
- Vc.** (Violoncello): Measures 130-131 are rests. Measure 132 has a half note B♭3, marked *mf*.
- C.B.** (Contrabasso): Measures 130-131 are rests. Measure 132 has a half note B♭3, marked *mf*.

X

U>U<

133

Fl.

Ob.

B \flat Cl.

Fg.

Hn.

Pno.

perc.

Vln. I

Vln. II

Vla.

Vc.

C.B.

f

ff

fff

mp

mf

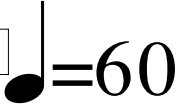
molto vib.

bisbigliando + O + O

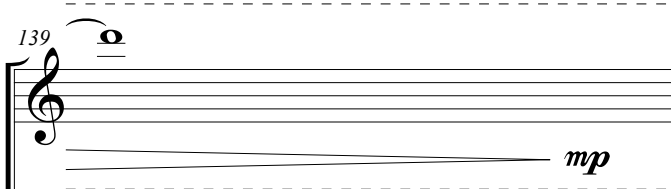
arco

3

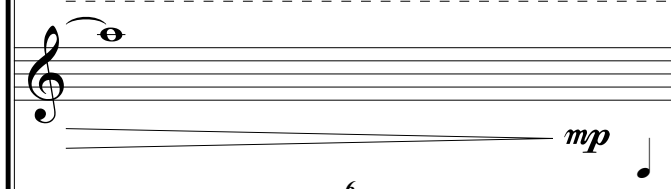
Y



139

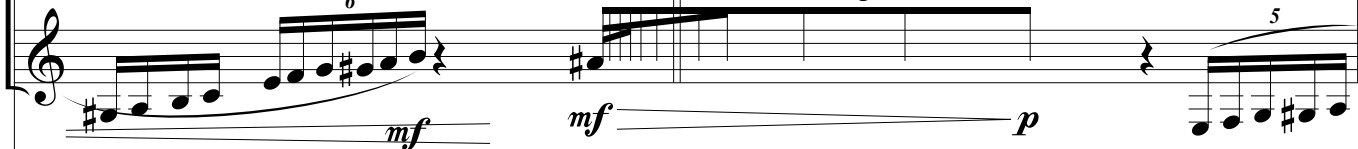


Fl.




Ob.

6

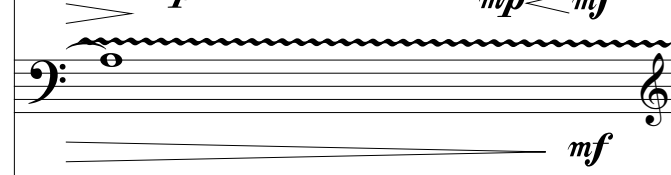


B♭ Cl.

139

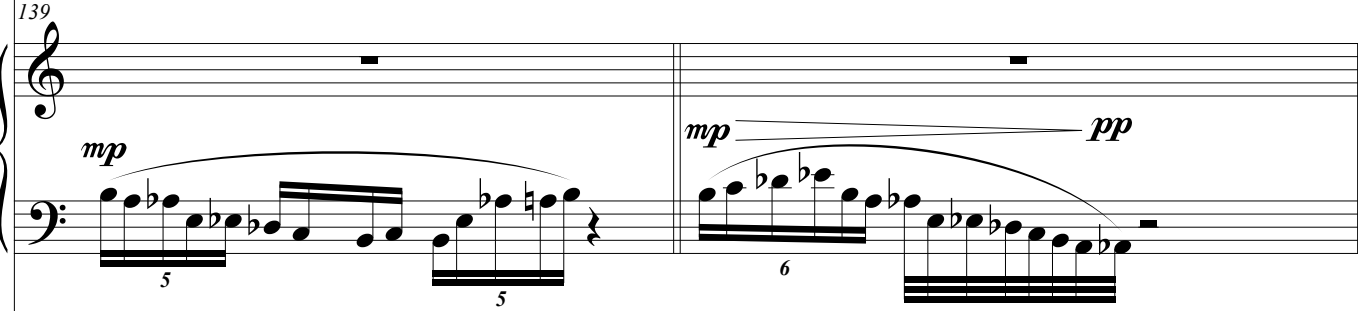


Fg.



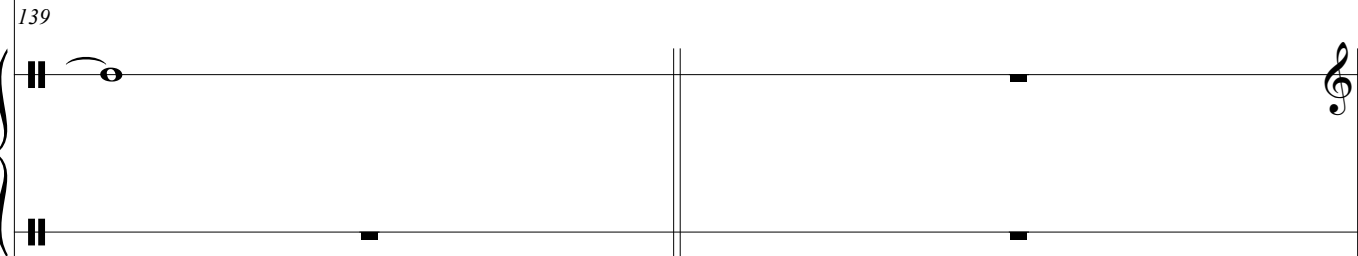
Hn.

139



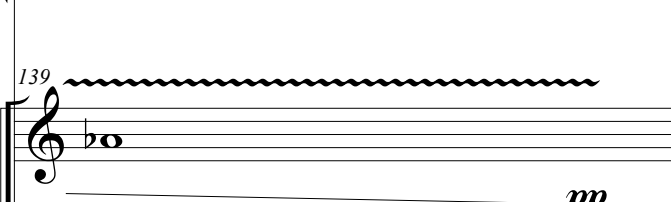
Pno.

139



perc.

139



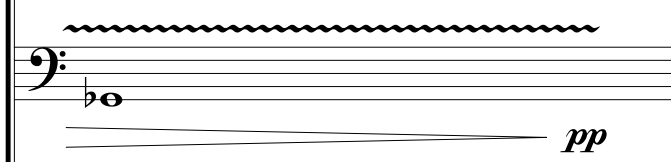
Vln. I



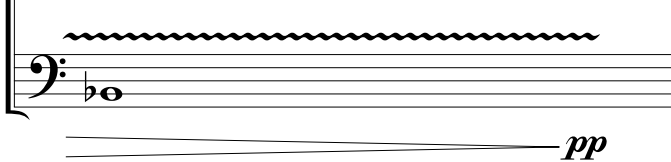
Vln. II



Vla.



Vc.



C.B.

141

Fl.

Ob.

B \flat Cl.

6

pp

141

Fg.

mp

mf

p

Hn.

p

141

Pno.

7

6

mp

pp

141

Vib

perc.

p

141

Vln. I

Vln. II

Vla.

Vc.

C.B.

144

Fl.

mp

pp

mp

pp

mp

pp

mp

pp

Ob.

mp

pp

mp

pp

mp

pp

B♭ Cl.

144

Fg.

pp

Hn.

pp

Pno.

144

perc.

pp

Vln. I

144

sul p.
sul D.

Vln. II

sul p.
sul G

Vla.

sul p.
sul C

Vc.

sul A.

mp

pp

mp

pp

mp

pp

mp

pp

sul p.

C.B.

Sul E

mp

pp

mp

pp

mp

pp

mp

pp

sul p.

148

Fl.

pp

Ob.

B♭ Cl.

148

Fg.

Hn.

148

Pno.

148

perc.

148

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

C.B.

mp